

Dossier
Creation 2026
Premiere 12 February 2026

Hear the Silence

Zoë Demoustier | laGeste | Ultima Vez | KVS



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"Silence is the point zero where the end of deconstruction and the beginning of reconstruction meet."

[Hear the Silence](#) explores the need for embrace in times of disruption.

The starting point is the waltz, once a symbol of European refinement as a music and a dance, but in the 20th century shaken by underlying tensions. Seven dancers and a musician revisit the waltz and deconstruct the dance form. In search of collective resilience through a reconstruction with old debris, new compositions and parallels with the present emerge.

Hear the Silence is a contemporary plea for dance and music as a form of resistance and connection in uncertain times.

ZOË on HEAR THE SILENCE

Hear the Silence is a performance in which, together with seven dancers and a musician, I explore resilience and hope that - in times of disruption - this lies in sound and dance. Based on my own need for comfort and hope in dire times, I want to probe with this team of generational peers for an answer to questions such as "How do people deal with dislocation?" and "How can cohesion, closeness and connection be found again through music and dance?"

A central motif in the performance is the waltz - both in movement and sound - which symbolises prosperous Europe of the nineteenth century. The waltz exudes elegance and sophistication, but around it looms the danger of conflict, emerging fascism, militarisation, technological acceleration and social tensions similar to today.

It is no coincidence that Ravel composed between WWI and WWII *la Valse*, in which he lets the music disintegrate into broken fragments, as a critical reflection on an elite that remains blind to the horrors of war. Underneath, one question continues to resonate: can one still dance in times of conflict?



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Some years later, Bertolt Brecht wrote an "answer" in his quote "*Will there be singing in the darkness? Yes there will be singing about the darkness*". It is a plea to keep coming together, sing and dance, even in the darkest of times. Today we see how nightclubs are flourishing and how in besieged cities and conflict zones like Kiev and Beirut there is a vibrant underground club scene. Especially in times of increasing threat, of the resurgence of the far right and palpable polarization, people are looking for ways to come together.

*"Fear debilitates freedom,
solidarity debilitates fear:
de-fearing is not something you do alone"*

*(from Gedeelde angsten: kleine sociologie
van maatschappelijke onzekerheid, Rudi Laermans)*

With this performance, I want to show how a group of individuals (re)connect with each other, how they reach out to each other and, through attempts of reconstruction, also find (physical) closeness. Connection not only brings comfort, it can also be an act of resistance. To counter

polarisation and threats, connection, solidarity and gathering are needed.

During the working process, we focus on the deconstruction of traditional waltzes and the folk dances that formed their foundation. Like Ravel, we want to break open these structures and then reassemble them into new creations. We interweave repetitive waltz steps with the rigid formations of, for instance, military marches and with the free, expressive movements of contemporary club dance. Fragments of *La Valse* are transformed live into rhythmic beats, accelerating with increasing intensity. A continuous cycle of construction, dismantling and reconstruction leads to new compositions (literally composing) that resonate with the present. *Hear the Silence* is a contemporary plea for dance and music as a form of resistance-through-connection in uncertain times. A quest for resilience and hope.

ABOUT THE MUSIC

The waltz in *Hear the Silence* becomes a metaphor for the urge to keep going.



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As a musical leitmotif, a recording of Ravel's *La Valse* is used. On a structural, rhythmic and melodic level, the waltz is broken open.

Sound and music are tangibly present on stage in the form of a sound installation. This installation was designed by sound designers Rint Mennes and Willem Lenaerts in collaboration with Misha Demoustier. Rint himself is also present on stage as a sound designer and performer, engaging with the dancers with his live compositions. By placing the sound designer on stage, the live creation of the sound is made visual. This allows movements of the dancers to be amplified and added live to the compositions.

Zoë strives for an all-encompassing, sometimes devastating form of sound, but also seeking its counterpart: forms of silence .
Sound that suddenly falls away can be threatening, disorienting, or liberating. Ultimately, it can create space for silence: *Hear the Silence*.

ABOUT THE DANCE

Serving as inspiration is Ravel's *La Valse*, in which, after WWI, he allowed waltz music to slowly disintegrate as a metaphor for the irreparable damage the war had done to Europe, which seems palpable again today. He played with changes in tempo and rhythmic variations to destabilise, causing the music to increasingly fragment and fall apart.
In the footsteps of Ravel, Zoë aims to break open the structures of traditional waltzes and then reassemble them into new creations that still bear traces of destruction but form a new whole.

CREDITS & BIOGRAPHY

concept & direction [Zoë Demoustier](#)
dance [Anna Tierny](#), [Roshanak Morrowatian](#), [Fyllenia Grigoriou](#), [Minjung Sung](#), [Artemis Stavridi](#), [Misha Demoustier](#), [Silas Martens](#)
co-creation choreography Misha Demoustier
live sound [Rint Mennes](#) / [Willem Lenaerts](#)
sound design Rint Mennes, Willem Lenaerts, Misha Demoustier
light design Ellie Bryce, Carlo Bourguignon, Randall Diagre
light technician Kato Ooms
sound technician Brecht Beuselinck
stage image Randall Diagre, Annemie Boonen
costume design Annemie Boonen
direction assistance Oihana Azpillaga
movement coaching Jacob Bousset
dramaturgy Danielle van Vree, Dina Dooreman
artistic advice Annemie Boonen, Hildegard De Vuyst
photography Tom Herbots, Kurt Van der Elst
touring Morgan Verhelle | laGeste & Anaïs Lambert | Ultima Vez

production laGeste
co-production Ultima Vez, KVS, STUK
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PRACTICAL

touring 8 cast + 5 crew
duration 1H10

TOUR DATES

12 (premiere) & 13.02.2026	KVS - Brussels (BE)
20.02.2026	De Spil - Roeselare (BE)
27.02.2026	CCHA - Hasselt (BE)
04 & 05.03.2026	STUK - Leuven (BE)
13.03.2026	CC Westrand - Dilbeek (BE)
03.04.2026	Leietheater - Deinze (BE)
23.04.2026	Concertgebouw - Brugge (BE)
28.04.2026	CC Den Amer - Diest (BE)

Find an update on tour dates [here](#).

INFO ABOUT THE PERFORMANCE

Updates and additions to the presentation text, credits, biographies, agenda, recent photos, trailer, interviews, press will be available [here](#).

You can download new high-resolution photos and the trailer of the performance [here](#).

CONTACT

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